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τρίκινος, etc. Such lexical materials, which are constantly cropping up in the papyri, show the wisdom of those New Testament lexicographers who, like Zorell and Milligan, are making full use of the lexical contribution of the papyri. Meyer's work is painstaking and intelligent. Indices are reserved for the close of the volume.

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The Poetic Plural of Greek Tragedy in the Light of Homeric Usage.

By HORACE LEONARD JONES. "Cornell Studies in Classical Philology," No. XIX. New York: Longmans, Green & Co., 1910.

The purpose of this treatise is to give a categorical statement of the use of the poetic plural in the Greek tragedians and to show how far this agrees with Homeric usage, how much is due to the tragedians themselves. Complete tables for Homer, Aeschylus, Sophocles, and Euripides are given. The author has not contented himself with laboriously giving statistics for nearly 140 different words, but discusses ancient and modern views and investigations of the same subject, adding also many suggestions of his own. The steady growth of the poetic plural from Aeschylus to Euripides is seen in most of the statistics, even if this growth is often checked in Sophocles.

How large a part metrical convenience must have played is shown in the fact that the same letter in the *Iphigenia in Tauris* is referred to as δέλτον, γραφήν, δέλτοιςιν, γραφάς, ἐπιστολάς, γράμματα, τὰγγεγραμμένα, and the palace of Odysseus in the *Odyssey* is designated as δόμος, δόμοι, δῶμα, δώματα, οἶκος, μέγαρον, μέγαρα. In the words just quoted meter must have influenced the choice, but in such words as σκῆπτρα, θρόνοι the plural embraces the larger idea of official powers and the privilege of the royal office, while the instrument itself unassociated with the idea of prerogatives is used in the singular. "If Euripides uses θρόνοι of one ordinary seat, it is not the only instance where with him convention has superseded precedent or logic." The plural often gives a vague, general idea, e. g. Soph. *O. C.* 962, 990, where φόνου of one murder is used to avoid specific reference, the notion of murder is generalized.

The following are given as the chief reasons for the poetic plural: (1) Homeric usage, (2) analogy, (3) poetic value of the plural, e. g. to give vagueness, fulness, or complexity, (4) metrical convenience.

Mr. Jones devotes pp. 104-26 to a discussion of the influence of meter on the choice of the plural, giving an alphabetic list of all the words involved, a comparison with Homeric usage, and detailed statistics for each of the three tragedians. This section far surpasses the work done by Witte and is a most painstaking and valuable contribution.

Chap. II contains a discussion of the so-called *Plurales Societatis, Modestiae, Maiestatis*. Examples of these three classes are rare in Homer, but each is represented at least once. Aeschylus also has all of these categories, but with a restriction differing little from the Homeric; they are each used more freely in Sophocles and are frequent in Euripides.

In choral parts the coryphaeus speaks of the chorus now as singular, now as plural; a mere caprice of thought or the convenience of the meter seems to decide.

Chap. III is devoted to plural nouns referring to a single person. Homer sometimes uses the plural as a singular, thus hiding the identity of the person involved, e.g. Δ 128; ἐκ γὰρ σφεας χειρῶν φύγον ἡνία σιγαλόεντα. The pronoun refers to but one person. Homer conceals the unimportant detail as to who was driving by the convenient plural. Other examples from Homer are given (p. 141). This indefinite, generalizing, allusive plural reaches its widest variety and greatest frequency in tragedy. In fact this plural has a place in the very definition of Greek tragedy. The plural places the individual in a class and thus minuteness is avoided. Pp. 141-64 are devoted to enumerating under fitting subtitles the various examples of allusive plurals.

An Index to all the different poetic plurals in the authors studied is given. There are several tantalizing misprints.

Mr. Jones has not forced his facts to fit a theory, but has devoted his energy to giving an impartial survey of the field. He has done his task with care, knowledge, and fine discrimination.

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Inscriptiones Graecae ad inlustrandas dialectos selectae scholarum in usum. Tertium edidit FELIX SOLMSEN. Leipzig: Teubner, 1910. Pp. viii+98. M. 1.60.

The excellence of this brief collection of Greek dialect inscriptions has already been pointed out in a notice of the second edition (*Class. Phil.* II, 484). In this third edition, by certain omissions which will not be felt, the author has found space for eight inscriptions not previously included and for the newly discovered conclusion of the Spartan Damonon stele. Four of the eight added inscriptions represent recent discoveries, of which the most important is No. 2, a third-century treaty in the Arcadian dialect, which contains many notable forms, including the unique first singular optative in -οια (ἐξελαίνοια), long assumed by comparative grammar, but never before quotable.

No further edition of this work can follow from the author's pen. The recent death of Professor Solmsen has robbed historical Greek grammar of one of its very foremost investigators.

CARL D. BUCK